

**IT 497 “Postcolonial Italy: Migration, Citizenship, and Human Rights”**  
Fall 2020, Pennsylvania State University  
Carla Cornette, Ph.D.



***COURSE DESCRIPTION AND LEARNING OBJECTIVES***

"Postcolonial Italy: Migration, Human Rights, and Citizenship" will examine historical/colonial, political, and cultural constructions of Italian identity/*italianità* to consider the seemingly simple questions:

- **Who is/can be Italian in contemporary Italy?**
- **How is Italian identity constructed, i.e., is it genetic/biological, linguistic, educational, racial/ethnic, geographical in nature?**
- **Is Italian a necessarily white, homogeneous identity or can it also be heterogeneous? (multiethnic, Black, plurilingual, complex cultural and geographical origins)**
- **What are the historical antecedents that underpin race- and blood-based notions of belonging and citizenship in Italy today? How do “colonial ghosts” condition current laws, politics, and cultural beliefs regarding Italian identity?**
- **What are the social, legal, and economic consequences of the conferral/denial of Italian identity for second- and third-generation Italians?**
- **How do Black Italians provide representation for themselves via art? What are common themes/messages in their literature, cinema, music, social-media projects?**

To consider and respond to these questions, students will engage with historical, literary, and cinematic representations of Italian colonialism to interrogate how empire building was essential to founding the Italian nation, thus, *italianità*/Italian identity itself. Students will then consider how Italy’s colonial past continues to undergird notions of *italianità* in contemporary Italy by examining Italian citizenship law, political movements, and media campaigns for/against *ius soli* [citizenship by birthplace] and *ius culturae* [citizenship by culture/education]. Students will read Italian migration literature, watch film and documentaries, listen to rap music, and other artistic projects produced by first- and second-generation Black/multi-ethnic Italians to interrogate identity politics and its intersection with race in Italy today: that is, how current immigration policies, citizenship law, cultural beliefs, and politics reflect enduring ethnic- and geographically-based notions of belonging constructed during the colonial era. Lastly, the course affords the

possibility for students to consider the implications for second- and third-generation Italians who are denied cultural and political citizenship in their own homeland, as well as how literature, film, and social media have been adopted as a political instrument to polemicize fabricated archetypes of ethnically homogeneous *italianità*, but also to afford positive representation for Black or brown Italians with complex ethnic and national origins.

**The course will be conducted in Italian.**

**Course Prerequisites:** IT 301, 310, 320, 325, or 330W

**Required Texts:**

- *Il comandante del fiume*, Ubah Cristina Ali Farah (2014): available in PSU Bookstore or [www.ibs.it](http://www.ibs.it)
- *Etenesh: L'odissea di una migrante*, Paolo Castaldi (2011): on reserve in Pattee Library
- Additional materials posted on Canvas.

**Required films:** Films will be available on Kanopy or will be reserved in the Arts and Humanities Library, West Pattee 2nd floor.

- *Indovina chi ti porto per cena*, Amin Nour (2018). <https://vimeo.com/299880878>, password: migrarti2018.
- *If Only I Were that Warrior*, Valerio Ciriaci (2015). <https://pennstate.kanopy.com/video/if-only-i-were-warrior>
- *Terraferma*, Emanuele Crialesi (2011). <https://pennstate.kanopy.com/video/terraferma>
- *Come un uomo sulla terra*, Andrea Segre, Dagmawi Yimer, Riccardo Biadene (2008). <https://catalog-libraries-psu-edu.ezaccess.libraries.psu.edu/catalog/29626847>
- *18 Ius Soli: Il diritto di essere italiani*, Fred Kuwornu (2011). <https://video-alexanderstreet-com.ezaccess.libraries.psu.edu/watch/18-ius-soli>
- *Lettere dai CIE: Fotografia della vita di un Centro di Identificazione ed Espulsione*, Mario Badagliacca (2015). <https://www.liberties.eu/it/videos/lettere-dai-cie/561>
- *Bangla*, Phaim Bhuiyan (2019). Course reserve.
- *Summertime*, Season 1, Episode 1 (2020). Netflix.

**Music:** (all available on youtube)

- *Faccetta nera* (1935, Carlo Buti)
- *Orangutan* (2014, Karima 2G)
- *Non sono un immigrato* (2008, Amir)
- *Afroitaliano* (2017, Tommy Kutu)
- *Gioventù bruciata* (2019, Mahmood)
- *Cara Italia* (2018, Ghali)
- *King Kong* (2017, Suerte)

## ***COURSE REQUIREMENTS***

**Participation and Preparation for Class (20%):** Your dedicated, active, and consistent participation is fundamental in this course. You are expected to have all materials thoroughly read/viewed prior to class. You are expected to take notes and come to class with questions, comments, points of interest, and general thoughts about the material every class period. Fruitful discussion during class time is essential to the success of this class, therefore, you should be prepared to comment each period with thoughtful input and dialogue with your classmates. Excessive absences or tardiness (three or more during the semester), minimal class input, disruption of class with English, cellphones, etc. will negatively impact your weekly participation grade. A weekly participation grade will be assigned.

**Two in-class presentations (30%):** Twice during the semester, each student will start the class discussion for the day in the form of a short (5-7 minute) presentation. This will involve presenting the day's author/director/singer-songwriter, etc. as well as a brief summary of the day's material. A visual presentation must accompany the oral one. The day's presenter will also prepare three discussion questions for the class which require analysis by the class, not merely factual responses. Details to be provided in Canvas.

**Italian colonialism project (10%):** Each student will prepare a creative project that demonstrates further investigation of Italian colonialism to share with the class. For example, projects could be based on: the history of an Italian colony (who, what, when, where, why); colonial racial laws/*le leggi razziali* and how they evolved over time according to political aims; the truth/myth of *gli Italiani brava gente*; fascist propaganda for *la difesa della razza italiana* to inculcate fear of *meticcio*; Mussolini's speeches and policies about race. The project may take the form of a poster with an oral discourse, a Power Point or multi-media presentation with an oral explanation, a three-dimensional creation, a short essay, a poem/spoken word/performance. The final project will be graded on evidence of additional research beyond the scope of what was discussed in class, creativity and demonstrated effort, and correct use of Italian language. Topic must be approved in advance with professor. Details provided on Canvas.

**Quizzes (20%):** There will be a biweekly quiz (every other week). It will consist of objective-type questions (true-false, multiple choice) and short answer responses on the previous two weeks' readings, film, and class discussions. The lowest quiz grade will be dropped. **Quizzes will be released on Canvas at 12 noon on Thursday and are due no later than Friday at 5:00 pm by email to the professor.** Each day late (up to 24 hours) will result in a 10% grade reduction. MISSED QUIZZES WILL BE COUNTED AS A ZERO. Quizzes are open-book and open-note but **must be your original work, unaided by other students or contacts, websites, or outside sources other than class materials.** Please see the Penn State Faculty Senate Policy 49-20 regarding cheating and plagiarism: <https://senate.psu.edu/policies-and-rules-for-undergraduate-students/47-00-48-00-and-49-00-grades/#49-20>

**Final creative project (10%):** Each student will prepare a final project of a relevant, chosen topic (social or political issue related to migration, human rights, or citizenship in contemporary Italy), a particular literary or cinematic work, or an author/director/rapper/social media personage encountered in the course. This may take the form of creation of an informational website for

students, a podcast, a final critical paper, an original documentary, a multi-media presentation, or other creative work. The final project will be graded on evidence of additional research beyond the scope of what was discussed in class, creativity and demonstrated effort, and correct use of Italian language. There will be prior deadlines that will be posted well in advance on Canvas to include: a meeting with the professor to discuss and approve topic (see below); an annotated bibliography of sources used to complete the project; and a detailed outline of the project (see below). The projects will be presented to the class during the last week of the semester. Details to be posted on Canvas.

**Conference with professor (5%):** Students will be graded on the amount of time and effort they have put into exploring and thinking about their topic for the final creative project before meeting with professor.

**Annotated bibliography and outline (5%):** The annotated bibliography must consist of at least three sources beyond those studied in class on the approved final topic. Students will submit an outline of the organization of their final project and a bibliography with a short commentary (paragraph) on each source regarding its content and its usefulness for the final project. Both the outline and annotated bibliography will be graded on completeness, organization, evidence of scholarly inquiry, and correct use of Italian language.

### ***GRADING SCALE***

**A 95-100    A- 90-94.9    B+ 87.7-89.9    B 83.3-87.6    B- 80-83.2    C+ 75-79.9**  
**C 70-74.5    D 60-69.9    F below 60**

***Per departmental policy, there is no curving or rounding of grades. No extra credit will be awarded.***

### **COVID-19 Statement**

We know from existing data that wearing a mask in public can help prevent the spread of COVID-19 in the community (Lyu & Wehby, 2020; CDC, 2020; Johns Hopkins Medicine, 2020). In accordance with PA Department of Health regulations and guidance from the Centers for Disease Control and Prevention (CDC), The Pennsylvania State University has determined that everyone will be required to wear a face mask in university buildings, including classrooms. While ***this course will meet synchronously via Zoom***, if you are in a campus building for any reason, you **MUST** wear a mask appropriately (i.e., covering both your mouth and nose). Masks are provided for students, instructors, and staff, and everyone is expected to wear one.

Students experiencing any illness and especially COVID-19 related symptoms should not attend class in person. Those students are strongly encouraged to contact a health care provider and their instructor as soon as possible to discuss reasonable accommodations.

Failure to comply with university policies related to COVID-19 may result in a violation of the [Student Code of Conduct](#). Students who believe they should be granted a health or safety exception to this policy should consult with Student Disability Resources about reasonable accommodations and present their accommodation letter to me if an exception is granted.

## ***IMPORTANT INFORMATION***

***Italian Resources at PSU*** – The Pattee Library has an extensive collection of Italian resources. Many good bilingual (English-Italian) and monolingual (Italian-Italian) dictionaries are located in the Reference Room (PC1640.A17 and following), and you can find numerous grammar books and other reference materials in the stacks (PC1412.M26 and following). At the Media and Music Center, on the 2nd floor of West Pattee, you will find many Italian DVDs. Browse the CAT by typing in “Italian Motion Pictures” to find titles of films. In addition, Penn State has licensed two online resources which offer numerous Italian film titles in streaming: [Kanopy](#) & [Swank Motion Pictures](#). For additional information on Italian Resources at Penn State, please refer to the Canvas page for this course.

***Academic Integrity*** - We support active collaboration with classmates, more proficient speakers, and tutors in completing and correcting homework, in practicing dialogues or other activities, or discussing the material of compositions. You may share notes and ideas with other students, however, you may not ask tutors, more proficient speakers or classmates to complete your own work, and **you may not use electronic translation programs**. In accordance with *PSU Senate Policy 49-20*, plagiarism, cheating, submitting work of another person or work previously used without informing the instructor may lead to lowered course grades, a failing in the course, or more severe measures, depending on the gravity of the individual case according to the judgment of the Academic Integrity Committee. Visit <http://www.psu.edu/dept/oue/aappm/G-9.html> for further information. For other general university policies regarding Academic Code of Conduct, please read <https://studentaffairs.psu.edu/support-safety-conduct/student-conduct/code-conduct>.

***Cell Phones/Laptops/Tablets:*** Cell phones are to be **turned off and stored** before class begins. Use of laptops or tablets is during class is limited to participation in the course activities. The professor reserves the right to penalize a student’s participation grade as well as final grade for continued technological interruptions (texting, surfing the web, technological distractions, etc.). The course is discussion based; therefore, students must be fully engaged, contributing members to the class discussions.

***University Policy on Disabilities*** – Penn State welcomes students with disabilities into the University's educational programs. If you have a disability-related need for modifications or reasonable accommodations in this course, you **must** contact the Office for Disability Services, ODS, located at 116 Boucke Building at 1-814-863-1807 (V/TTY) and provide documentation. **In order to receive consideration for course accommodations, you must contact ODS and provide documentation.** If the documentation supports the need for academic adjustments, ODS will provide a letter identifying appropriate academic adjustments. **Please share this letter and discuss the adjustments with your instructor during the first two weeks of the course.** Please note you must contact ODS and request academic adjustment letters at the beginning of *each* semester. For further information regarding ODS please visit their web site at [www.equity.psu.edu/ods](http://www.equity.psu.edu/ods).

***Counseling and Psychological services*** - Many students at Penn State face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online

chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation. For further information regarding CAPS please visit their web site at <http://studentaffairs.psu.edu/counseling/>

**Educational Equity/Report Bias** - Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. **Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated** and can be reported through Educational Equity via the [Report Bias webpage](#)

**PROGRAMMA DEL CORSO: subject to modification**

**SETTIMANA 1 (dal 24/8): INTRODUZIONE AL CORSO: COSA SIGNIFICA ESSERE ITALIANO?**

**Lunedì:** Introduzione al corso; required departmental video on aerosols: [https://www.youtube.com/watch?v=PU8Hf\\_5-oLc&feature=youtu.be](https://www.youtube.com/watch?v=PU8Hf_5-oLc&feature=youtu.be)

**Mercoledì:** Biografie di Italiani di seconda generazione. Come definiamo l'italianità?

**Venerdì:** *Indovina chi ti porto per cena*, Amin Nour (2018, 13"). <https://vimeo.com/299880878>, password: migrarti2018

**SETTIMANA 2 (dal 31/8): L'UNITÀ FRAGILE, L'IDENTITÀ FRAGILE: IL COLONIALISMO ITALIANO**

**Lunedì:** "The Mediterranean of Migrant, Italian and Postcolonial Writers," Norma Bouchard e Valerio Ferme, in *Italy and the Mediterranean: Words, Sounds, and Images of the Post Cold-War Era* (2013), pp. 191-196.

**Mercoledì:** "Salsicce," racconto breve di Igiaba Scego in *Pecore Nere* (2005), pp. 23-36. CANVAS.

**Giovedì: \*\*\*QUIZ #1 SU CANVAS (SCADENZA VENERDÌ ENTRO LE 17.00/5:00 PM)**

**Venerdì:** "Introduction," in *Italian Colonialism*, Ruth Ben-Ghiat and Mia Fuller (2005), pp. 1-9. CANVAS.

*Per saperne di più:* "A Symbolic Emergence" in Norma Bouchard e Valerio Ferme, in *Italy and the Mediterranean: Words, Sounds, and Images of the Post Cold-War Era* (2013), pp. 196-199, 214-215.

**SETTIMANA 3 (dal 07/09):**

**\*\*\*Cominciano le presentazioni brevi.**

**Lunedì:** Il mito de' "gli italiani brava gente," vero o falso? "La storia di Abbaba Igirsà Salò," in *Regina di fiori e di perle*, Gabriella Ghermandi (2007), pp. 167-177. Leggi saggio critico sul

romanzo di Ghermandi, in Norma Bouchard e Valerio Ferme, in *Italy and the Mediterranean: Words, Sounds, and Images of the Post Cold-War Era* (2013), pp. 209-213. CANVAS.

**Mercoledì:** “Storia della signora della tartaruga,” in *Regina di fiori e di perle*, Gabriella Ghermandi (2007), pp. 203-229.

**Venerdì:** *If Only I Were that Warrior* (2015, 72”), documentario, Valerio Ciriaci e Isaak Liptzin. <https://pennstate.kanopy.com/video/if-only-i-were-warrior>. \*\*\*DISCUSSIONE IN CLASSE CON IL REGISTA E IL PRODUTTORE DEL FILM! Alle 15.00, conferenza tramite Zoom.\*\*\*

### \*\*\*SCADENZA PER L'ARGOMENTO DEL PROGETTO SUL COLONIALISMO ITALIANO.

*Per saperne di più:* Nicola Labanca, “L’Ultima arrivata” in *Oltremare: Storia dell’espansione coloniale italiana* (2002), pp. 15-56. “Italian Colonial Internment,” Nicola Labanca in *Italian Colonialism*, Ruth Ben-Ghiat and Mia Fuller, eds., (2008), pp. 27-36. “Poison Gas and Atrocities in the Italo-Ethiopian War (1935-1936),” Alberto Sbacchi in *Italian Colonialism*, Ruth Ben-Ghiat and Mia Fuller, eds., (2008), pp. 47-56.

### SETTIMANA 4 (dal 14/09): “LE LEGGI RAZZIALI: L’INVENZIONE DELL’ITALIANITÀ”

**Lunedì:** Discorso di Benito Mussolini a proposito della razza italiana, 25 ottobre 1938. <http://bibliotecafascista.blogspot.com/2012/03/discorso-al-consiglio-nazionale-del-pnf.html>  
Concentrati dalla parte che comincia: “Altro cazzotto nello stomaco è stata la questione razziale” fino in fondo.

**Mercoledì:** Canzone dell’epoca fascista, *Faccetta nera*: <https://www.youtube.com/watch?v=OYO9FOyLqgE>. L’articolo di Igiaba Scego: “La vera storia di Faccetta nera,” in *Internazionale* (6 agosto 2015): <https://www.internazionale.it/opinione/igiaba-scego/2015/08/06/faccetta-nera-razzismo>.  
Canzone: *Orangutan* (Karima 2G, 2014): <https://www.youtube.com/watch?v=EKQOltcexX0>

### **Giovedì: \*\*\*QUIZ #2 SU CANVAS (SCADENZA VENERDÌ ENTRO LE 17.00/5:00 PM)**

**Venerdì:** Rivista fascista, *La difesa della razza* (5 agosto 1938). Cartoline dell’Africa Orientale, Enrico De Seta, 1935-1936 (Google).

*Per saperne di più:* Nicola Labanca, “La legislazione razziale coloniale,” in *Oltremare: Storia dell’espansione coloniale italiana* (2002), pp. 355-360. Barbara Sòrgoni, “Italian Anthropology and the Africans,” in *A Place in the Sun* (2002), pp. 62-80. Giulia Barrera, “The Construction of Racial Hierarchies in Colonial Eritrea: The Liberal and the Early Fascist Period (1897-1934),” in *A Place in the Sun* (2002), pp. 81-115.

### SETTIMANA 5 (dal 21/09): PRESENTAZIONI DEI PROGETTI SUL COLONIALISMO ITALIANO

**Lunedì:** *Presentazioni in classe*

**Mercoledì:** *Presentazioni in classe*

**Venerdì:** Introduzione a Ubah Cristina Ali Farah e *Il comandante del fiume* (2014). Intervista all'autrice, NYU Florence (2015): <https://www.youtube.com/watch?v=W3QI3h040-Y> da 16:52 a 25:01.

**SETTIMANA 6 (dal 28/09): “L’IMMIGRAZIONE IN ITALIA E GLI ITALIANI DI SECONDA (E TERZA...) GENERAZIONE”**

**Lunedì:** *Il comandante del fiume*, pp. 7-19.

**Mercoledì:** *Il comandante del fiume*, pp. 21-38.

**Giovedì:** \*\*\***QUIZ #3 SU CANVAS (SCADENZA VENERDÌ ENTRO LE 17.00/5:00 PM)**

**Venerdì:** *Terraferma*, Emanuele Crialesi (2011). <https://pennstate.kanopy.com/video/terraferma>

**SETTIMANA 7 (dal 05/10)**

**Lunedì:** *Il comandante del fiume*, pp. 39-61.

**Mercoledì:** *Il comandante del fiume*, pp. 63-80.

**Venerdì:** *Lettere dai CIE: Fotografia della vita di un Centro di Identificazione ed Espulsione*, Mario Badagliacca (2015). <https://www.liberties.eu/it/videos/lettere-dai-cie/561>. “Memoria vacua,” Valentina Sicolo in *Etenesh: L’odissea di una migrante* (2011), pp. 117-119.

**SETTIMANA 8 (dal 12/10)**

**Lunedì:** *Il comandante del fiume*, pp. 80-101.

**Mercoledì:** *Il comandante del fiume*, pp. 103-126. Canzone: *King Kong* (2017, Suerte).

**Giovedì:** \*\*\***QUIZ #4 SU CANVAS (SCADENZA VENERDÌ ENTRO LE 17.00/5:00 PM)**

**Venerdì:** *Etenesh: L’odissea di una migrante*, Paolo Castaldi (2011), pp. 7-114.

**SETTIMANA 9 (dal 19/10):**

**Lunedì:** *Il comandante del fiume*, pp. 127-150.

**Mercoledì:** *Il comandante del fiume*, pp. 151-171.

**Venerdì:** L’intervista a Dagmawi Yimer, “Mi divertivo a sognare,” in in *Etenesh: L’odissea di una migrante* (2011), pp. 121-125. Documentario: *Come un uomo sulla terra* (2008, Dagmawi Yimer, Riccardo Biadene, Andrea Segre): <https://catalog-libraries-psu.edu.ezaccess.libraries.psu.edu/catalog/29626847>

**SETTIMANA 10 (dal 26/10): “LA CITTADINANZA ITALIANA, CHI HA IL DIRITTO DI ESSERE ITALIANO? IUS SANGUINIS, IUS SOLI, IUS CULTURAE”**

**Lunedì:** *Il comandante del fiume*, pp. 173-193.



**Mercoledì:** *Il comandante del fiume*, pp. 195-204. Canzone: *Gioventù bruciata* (2019, Mahmood): [https://www.youtube.com/watch?v=OrTGwP8JT\\_A](https://www.youtube.com/watch?v=OrTGwP8JT_A)

**Giovedì: \*\*\*QUIZ #5 SU CANVAS (SCADENZA VENERDÌ ENTRO LE 17.00/5:00 PM)**

**Venerdì:** Campagna per i diritti alla cittadinanza: “L’Italia Sono Anch’io”:

<http://www.litaliasonoanchio.it/index.php?id=517>  
<https://www.youtube.com/watch?v=l6zQAz545A8>  
<https://www.youtube.com/watch?v=Z7gCHEhB1ok>  
<https://www.youtube.com/watch?v=kiHq-Zsf4sq>

*Per saperne di più:* Una puntata di Radio Italia su Mahmood e la sua musica:

<https://www.radioitalia.it/multimedia/video/artista/1/mahmood/4420.php>

**SETTIMANA 11 (dal 02/11) \*\*\*INCONTRI CON LA PROFESSORESSA PER CONCORDARE L’ARGOMENTO DEL PROGETTO FINALE DEL CORSO**

**Lunedì:** Il percorso per la cittadinanza italiana: *ius sanguinis, ius soli, ius culturae*.

<https://www.inps.it/nuovoportaleinps/default.aspx?itemdir=51985>  
<https://www.unicef.it/doc/4147/infografica-minori-origine-straniera-cittadinanza-io-come-tu.htm>

Rap: *Non sono un immigrato*, Amir (2008) <https://www.youtube.com/watch?v=pgfT9eLbF6s>

**Mercoledì:** Documentario: *18 Ius Soli: Il diritto di essere italiani*, Fred Kuwornu (2011).

<https://video-alexanderstreet-com.ezaccess.libraries.psu.edu/watch/18-ius-soli>.

**Venerdì:** “Equilibristi dell’essere: Introduzione,” in *Quando nasci è una roulette: Giovani figli di migranti si raccontano*, Ingi Mubiayi e Igiaba Scego (2007) CANVAS. Leggi pagine 5-9.

Il Sito per gli Studi Giuridici sull’Immigrazione: <https://www.asgi.it/tag/litalia-sono-anchio/>

**SETTIMANA 12 (dal 09/11): ITALIANO/A NERO/A: UN’IDENTITÀ POSSIBILE?**

**Lunedì:** “Le parole per descrivere il mondo,” in *Quando nasci è una roulette: Giovani figli di migranti si raccontano*, Ingi Mubiayi e Igiaba Scego (2007) CANVAS. Leggi pagine 11-25.

**Mercoledì:** Rap: *Afroitaliano*, Tommy Kuti (2017): <https://www.youtube.com/watch?v=C-WhDMUmYMc>. (T)rap: *Cara Italia*, Ghali (2018): <https://www.youtube.com/watch?v=z3UCQj8EFGk>.

**Giovedì: \*\*\*QUIZ #6 SU CANVAS (SCADENZA VENERDÌ ENTRO LE 17.00/5:00 PM)**

**Venerdì:** Film: *Bangla*, Phaim Bhuiyan (2019) (in biblioteca presso il Media Center, secondo piano)

**SETTIMANA 13 (dal 16/11): BLAQ ITALIANO**

**Lunedì:** La docuserie “Blaq Italiano,” (2019-2020), Fred Kuwornu. “Afroitalian Souls”: <https://www.youtube.com/watch?v=NmgeyU2AMPA>. “Amir Issaa, rapper” (Vol. 1, Ep. 2, 5 marzo 2019): <https://www.facebook.com/watch/?v=1096058990581718>.

**Mercoledì:** Performance/monologo: “Rap di Punt,” di Ubah Cristina Ali Farah, <https://www.youtube.com/watch?v=W3QI3h040-Y> da 2:00 a 15:55 e da 29:50 a 39:03.

**Venerdì:** Nappytalia, la bellezza e l'identità: <http://www.nappytalia.it/>.

Il Collettivo N: afrodiscendente cinema su

Facebook: <https://www.facebook.com/CollettivoNCinemaAfrodiscendentitalia/>

Il sito di Afroitalian Souls, Bellamy OgaK: <http://www.afroitaliansouls.it/>

*Per saperne di più:* “Black Italians Fight to Be Italian” The New Yorker Radio Hour  
<https://www.wnycstudios.org/podcasts/tnyradiohour/segments/black-italians-fight-be-italian>

### **\*\*\*VENERDÌ, ENTRO LE 17.00/5:00 PM: LO SCHEMA E LA BIBLIOGRAFIA DEL PROGETTO FINALE**

*Per saperne di più:* Intervista a Fred Kuwornu, regista ghanese-italiano e direttore di Do The Right Films Entertainment, 23/11/2019 (21’):  
<https://www.radio24.ilsole24ore.com/programmi/figli-enea/puntata/fred-kuwornu-blaq-italiano-115454-ACsLzC0>

**\*\*\*VACANZA AUTUNNALE/NESSUNA LEZIONE DAL 22 AL 29 NOVEMBRE\*\*\***

### **SETTIMANA 14 (dal 30/11): CONCLUSIONE DEL CORSO**

**Lunedì:** *Summertime* (2020), Stagione 1, Episodio 1. Netflix. Cosa significa essere italiano? È possibile (anche) una Italia Blaq?

**Mercoledì:** Giorno di lavoro/ricerca/consulenza con la professoressa

**Giovedì:** **\*\*\*QUIZ #7 SU CANVAS (SCADENZA VENERDÌ ENTRO LE 17.00/5:00 PM)**

**Venerdì:** Giorno di lavoro/ricerca/consulenza con la professoressa

### **SETTIMANA 15 (dal 07/12): PRESENTAZIONI DEI PROGETTI FINALI**



# BLACK IN ITALY

WEBCAST JULY 9TH

